1:Layard E-5 (1914-1915) 1942
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Of these three, the latest to have been erected is still surmounted by the rotting remnants of the shrine with which all monuments are covered when in use, and faced with the ancestor-image which forms the fore-post of the shrine. Beyond these is another rack displaying the jaws of sacrificed tuskers, behind which is yet another disused dolmen, and finally, a monolith erected during the course of the rites at which high-grade tusked boars have been sacrificed and which is now both the memorial and dwelling-place of ancestral ghosts.

The ghamal.

Dominating the whole scene, behind the stone-platforms and partly hidden by trees, is a long thatched wooden building, nearly 100 feet in length, open at each end, and with its ridge-poles decorated at either end with a gigantic image of a hawk with spread wings cut from the buttress roots of a forest tree. This is the central village lodge, or *ghamal*, the roofed counterpart of the dancing-ground, where the old men congregate in bad weather for debates, and where all business connected with the Maki is conducted. This building, too tall to be included in the panorama, can be studied in Plate VII and Fig. 53. Part of the bamboo fence surrounding it is to be seen, however, on the panorama towards the right-hand side above the stone-platform. This *ghamal* had been erected only a short time before my arrival. As with the gongs and other sacred objects, no *ghamal*, even when past use, is ever pulled down, as may be seen by the rotting roof of the previous, now deserted, building seen at the extreme right hand of the picture.

Story of origin.

The spot we now stand on is that on which, according to legend, the creator-deity Ta-ghar founded the village of Pete-hul, by causing a certain fruit to fall which, splitting on the buttress root of a tree, gave rise to the first man and woman, and here their first son cleared away the bush to make his dancing-ground.[1] Behind, in the cliff flanking the north-western coast, is a series of caves called *mbarang*, the largest of which is behind the Upper Side of the dancing-ground where the creation took place, and it is for this reason that this quarter of the village is called *La-mbarang*, meaning "At the Cave." [2]

Togh-vanu and Tolamp.

Leaving this sacred place now by its northern end, we find ourselves surrounded on all sides by houses. This is one of the centres of the village,

[1] See pp. 82, 89.

[2] The sides of the ravine leading to the cave are planted with coconut trees stretching right up to the great banyan tree already seen. Speiser (3, p. 92) refers to huts built partly under the rocks, and says that the natives sometimes make fires and cook there.